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ART AND BOOK SALE CATALOGS—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

ART AND PRICES

The recent sale at auction of a Gilbert Stuart portrait of Washington for \$21,000, instead of the \$3,100 the same picture brought three years or so ago," says the N. Y. Evening Sun, "suggests that there is nothing so uncertain as the commercial value of art. It is true that the previous sale came at a time when buyers were hard up; it is also true that appreciation of the early Americans' work is rapidly growing, but neither of these factors fully accounts for the spectacular rise. After all, any auction price is a matter partly of luck; the coming together of determined bidders. It is a curious, though freakish, instance of the inexorableness of the law of supply and demand. Ten years from now, under other conditions, the same picture might sell for less than the \$3,100 level, if the demand happened to change.

A good illustration, from a very minor art, is found in the history of prices for ancient engraved gems and cameos. Some what more than a century ago a fine gem often sold for many hundred dollars. Fashions changed, and, let us say, 20 years ago the same gem could be picked up for five or ten dollars. Today it might bring fifty. Yet it was always the same gem. Its beauty and its historic associations have not altered. It is a case of demand.

To come back to the Clarke sale, one finds the true romance of speculative collecting in the case of a portrait of Edgar Allan Poe, by Boyle. It brought \$600, which was not a high price. But the same picture was bought from a dealer a few years ago for \$15. It is not remarkable that the collecting habit soon becomes a controlling passion of its victim, whether it be postage stamps, birds' eggs, Rembrandts, first folio Shakespeares or colonial door knobs. It is a very human thing.

[Fairly good reasoning, on the whole, but we think the Eve. Sun mistaken in its argument that "ten years from now, under other conditions, the picture might sell for less than the \$3,100 level, if the demand happened to change." The Eve. Sun editorial writer has evidently not reflected that the output of authenticated Stuart Washingtons is lessening, not increasing, and that with the sure increase in number of American art collectors the demand for original portraits of Washington is bound to grow under any conditions. In our opinion the picture in question is far more apt to bring \$50,000 in 1929, than to lessen any \$18,000 in value. Mr. Clarke, by the way, paid far more than \$15 for Boyle's "Portrait of Poe."—Ed.]

MORRIS AGAIN IN LIMELIGHT

Seizing the opportunity of a talk before a Phila. social literary club last week, Mr. Harrison S. Morris returned to his line of attack upon the old Pennsylvania Academy of the Fine Arts, which he denounced as unprogressive, in need of cleaning, etc. While we hold no brief for the Academy, and are not in accord with it on the question of patriotism, as we recently stated in criticising its action in inviting Mrs. Joseph Pennell, who, with her husband, the redoubtable "Joe" Pennell, rather discredited themselves through their anti-British and reported pro-German attitude during the war—to be a member of its Ladies' Reception Committee at the opening of the annual Watercolor exhibition last December—we cannot agree with Mr. Morris in his last fierce attack upon the venerable Institution and its management.

So far as we can judge from many years attendance upon, and study of, the Academy's exhibitions, they are still the best in the country, and we do not consider they have fallen off since Mr. Morris was forced out as its director, while we have found its present management at all times courteous and alert to conditions in the American art world.

Mr. Morris reminds us, when we consider his long years of effort to acquire sufficient Academy stock to reinstate him in his old position—from the loss of which he has never ceased to recover—of the title of the well known Millais Pears' Soap picture, "He won't be happy till he gets it."

We wonder if this last outburst of Mr. Morris does not precede a campaign for public attention for himself, with a view to the capturing of the—to be—created U.S. Commissioner of Fine Arts. Regarding this new post which, it is to be hoped, our lawmakers at Washington will create—can there be any truth in the current rumor that the same Penna. politicians, who secured for Mr. Morris the post of Director of the American art section at the Rome International Exposition of 1911, of which he did not make a conspicuous success, to say the least,—are "grooming" him for the new commissionership?

OBITUARY

Jules Stewart

The death on Jan. 4 last in Paris of Jules Stewart recalls the work of a painter whose work took high rank during the decade that included the Paris Exposition of 1878. Mr. Stewart was aged 64, and was the son of Wm. Hood Stewart, a Phila. collector residing in Paris, and well known at that time as the owner of Mariano Fortuny's picture, "The Academicians of St. Luke Choosing the Model," purchased by former Senator W. A. Clark at the sale of Mr. Stewart's pictures in Chickering Hall, N. Y., 1899, for \$41,000 and now in his collection. Under the pupilage of Raymond de Madrazo, Stewart soon made himself a figure in the world of art, exhibiting regularly in the Old Salon and in the leading international exhibitions. His best known works in America were "The Hunt Ball" and "The Hunt Breakfast," charming incidents of high life in the French aristocracy in which the brilliant red coats of the sportsmen were contrasted effectively with the bare shoulders and dainty gowns of the "mondaines."

Bernice Langton, the sculptor, who spent several months in Washington, where she was engaged in war work, has returned to New York and will shortly begin some important work.

OBITUARY



Henry J. Duveen

In the passing of Henry J. Duveen, through seniority, head of the widely known art firm of Duveen Brothers of London, Paris, and New York, at his residence in this city on Wednesday last, there goes out a man whose influence upon the art world of his time was a marked one.

Born in Holland Oct. 26, 1854, Mr. Duveen as a youth joined his elder brother the late Sir Joseph Duveen who had previously gone to England, in London about 1875, and participated in the early building up of the Duveen house in that city. He left London about 1879, and came to N. Y., where he opened a branch of the London house, his brother Joseph remaining in charge of the London parent house. At the time of Henry Duveen's arrival here, the business of interior decorating and furnishing was in the hands of a very few firms like Sypher and Co., Cottier, Herter Bros., and Hess and Co., and his unusual taste, ability, and energy soon gained for the N. Y. house reputation and success. As the years passed, the business of Duveen brothers grew until they had largely crowded out the older firms of interior decorators in this country through the decorating of the city and country homes of wealthy Americans. Mr. Duveen, and later his nephews Joseph and John who joined him, gained the acquaintance and friendship of rich and influential Americans, which—later and when twenty years ago they broadened the scope of their dealings, and "took on" tapestries and important pictures—stood them in good stead.

Duveens' Wealthy Patrons

They have had, and have, among their patrons, the late James A. Garland, Pierpont Morgan, Benjamin Altman, P. A. B. Widener, and George Gould, Henry E. Huntington, Wm. Salomon, Henry C. Frick, Joseph Widener, and other collectors, and through their importation of, and sale to, these and other collectors of rare Oriental porcelains, old tapestries, and other weaves and famous pictures, chiefly old masters, they had much to do with the formation of some of America's greatest art collections.

Possessing abundant capital, and seemingly unlimited credit, the Duveens were able to outbid almost all competitors in the European and American art markets, and they did so with a daring and boldness that astonished the trade.

Their agents ransacked Europe for art treasures, and they secured and imported, among other notable works, the Panshanger Raphael for Mr. Joseph Widener, and many of the notable works of the early English and Italian and Dutch schools owned by Messrs. Frick and Huntington et al. as well as the late Pierpont Morgan's famous collection of Oriental porcelains, which they bought back from his son, three or more years ago.

A Remarkable Firm

In all this development of their business, which made them very rich men, they naturally encountered fierce and bitter opposition and much trade jealousy, but the firm calmly pursued its way and was invariably successful. To this success the late Henry J. Duveen largely contributed, but he was greatly aided and, in fact, surpassed by his nephew, now the head of the firm, son of the late Sir Joseph Duveen. It has been said in the trade that "Sir Joseph (knighted for his large and valuable contribution to the British nation in the addition to the Tote Gallery in London, which has been supplemented by his son Joseph) brought the sticks to make the fire, that Henry made said fire, and Joseph lit it."

Not only did the Duveen firm buy largely and spare no cost to obtain the best art works, but they employed special "experts,"

or better, authorities, to give these the "hallmark" of authenticity before they bought or sold such works, notably Mr. Bernhard Berenson, who for ten years or more has passed upon all their purchases of old Italian art and that of some other countries as well, and who, with other authorities, while he and they have sometimes been mistaken in attributions, have, on the whole, done well for the house and justified the extraordinarily large salaries paid them.

Some Notable Transactions

Among other notable transactions in which with his firm Mr. Duveen had a part was the purchase in 1907 of the collection of pictures and antiques—reputed as among the finest in Europe—of Rudolphe Kann, in Paris. The identity of the buyers of that collection was kept secret for a long time. It was not believed that there was an art firm which could handle such a transaction, but eventually it was shown that Duveen Bros. were the buyers. The deal involved \$5,000,000. The collection included representative pictures by most of the masters of the Continental and English schools and an especially strong group of Rembrandts.

Hals Family Picture

The Franz Hals, depicting the artist and his family, for which the Duveens are said to have received in the neighborhood of \$500,000 from Mr. Otto H. Kahn, and which was exhibited for a time at the Metropolitan Museum, was another of the firm's importations.

In 1909 the Duveens also bought for about \$3,000,000 the Maurice Kann collection, also in Paris. Maurice Kann was a brother of Rudolphe. Many of the Dutch pictures shown at the Metropolitan during the Hudson-Fulton celebration were brought to this country by the Duveens. Earlier they had paid about \$1,250,000 for the famous Hainauer collection in Berlin.

Parts of all these collections were sold to American buyers. The Duveens figured largely also in the sales that marked the dispersal of the famous Yerkes collection in this city some years ago. Rembrandt's "Savant with Bust of Homer," one of the Rudolphe Kann items, went eventually to Mrs. Henry E. Huntington. She also bought some Franz Hals antiques and pieces of furniture.

In 1916 the Duveens bought and brought here Piero di Cosimo's tondo of the "Virgin Adoring the Child." In the same year they purchased the famous Chabrieres-Arles collection of Renaissance furniture and objects of art in Paris. The transaction was believed to have involved more than \$1,000,000. Henry J. Duveen brought here, also in 1916, Gainsborough's "View in the Mall at St. James's Park."

Mr. Duveen as an "Expert"

Mr. Henry Duveen himself, and especially in later years, grew to be an authority on Oriental porcelains, old English furniture bibelots, and found time in his busy life to make one of the most famous collection of postage stamps in existence.

A Creator of Taste

Henry Duveen's whole business life was confined almost exclusively to the creation of taste among Americans for the finest and most important old pictures and art works, but his name will principally be best remembered as identified with the formation of the late Mr. J. Pierpont Morgan's collection of Oriental porcelains, and some of his best pictures, notably the Fragonard panels, repurchased by Duveen brothers and then resold to Mr. Henry C. Frick. He was a well known personality among American connoisseurs and collectors not only in N. Y., but also in the leading American cities.

Many years ago Mr. Duveen was decorated with the "Legion d'Honneur" as a mark of appreciation by the French government of his many artistic endeavors, and he was also given the Prussian Order of the Red Eagle by William Hohenzollern, some years before the war.

Mr. Duveen was a British subject. Mr. Duveen is survived by his widow, who was Miss Falcke, and by his only son, Lieut. Geoffrey Duveen of the British Navy, who married the English heiress, Miss Lewis, and who is a passenger on the Lapland due here next Sunday, on leave to visit his parents, but who, sadly enough, will arrive too late; and by his nephews, sons of Sir Joseph and Lady Duveen, Joseph, Charles, Edward, Louis, John, and Benjamin.

The funeral of Mr. Duveen took place yesterday in private.

C. E. Perugini.

C. E. Perugini, the Italian-English painter, died in London Dec. 22 last. He was the last of the "Pre-Raphaelites" and an intimate of the Rossettis, Burne-Jones and Ford Madox Brown, as he was also of Sir Frederick Leighton and Sir John Millais. He was born in Naples and taken to England by his parents when an infant, but Horace Vernet, when he was only 11, after seeing his drawings, insisted he should return to Italy, where he studied under Bonolis and Mancini.